

The Department of Music
of
The University of Alberta
presents

HEATHER WALKER, piano

Wednesday, March 10, 1982 at 5:00 p.m.
Convocation Hall, Old Arts Building

Sonata in G Major, L.349. Domenico Scarlatti
Sonata in C Minor, L. 352 (1685-1757)
Sonata in D Major, K. 576 (1789). Wolfgang Amadeus Mozart
(1756-1791)

INTERMISSION - Entertainment by:
Craig Hoskins and
Ichiro Fujinaga

The Perilous Night (for prepared piano) (1944). John Cage
(b. 1912)
Danse du Meunier (from El Sombrero
de Tres Picos) (1919). Manuel de Falla
(1876-1946)
Evocation (from Iberia) (1906). Isaac Albeniz
El Puerto (from Iberia) (1906). (1860-1909)

This recital is presented in partial fulfillment of the requirements for the
Bachelor of Music degree for Ms. Walker.

John Cage wrote his first prepared piano piece in 1938 for a UCLA dance troupe. Space limitation restricted Cage to the use of a piano where he wanted a percussion ensemble; he overcame the problem with the prepared piano. By inserting screws, dimes, rubber, and the like between the strings of the piano, Cage created what was in effect a percussion ensemble under the control of one person. The preparations for The Perilous Night include screws, nuts, bolts, bamboo slits, and weather stripping. Cage indicates how far each article should be from the piano bridge, as well as the pitch desired.

The Spanish influences in the three pieces of de Falla and Albéniz are primarily from the folk music of Andalusia in southwestern Spain. Andalusia, land of the Moors for centuries and traditional home of the gypsies, is the area from which comes cante jondo, or flamenco, the most widely known Spanish folk music.

Manuel de Falla's ballet El Sombrero de Tres Picos (The Three Cornered Hat) was produced by Diaghilev's Ballet Russe in 1919, with scenery and costumes designed by Picasso and choreography by Leonide Massine. The Danse du Meunier (Miller's Dance) is based on a flamenco dance known as the farruca, in which the man has the best opportunity to display his virtuosity. The farruca is usually danced by a solo male, who taps out staccato rhythms with his heels (a movement called the taconeo). As the dance progresses, he throws himself on the ground (the caida, or fall) and is up again in the same moment, performing leaps and pirouettes. Massine's choreography of the Danse du Meunier in the 1919 production was a tremendous triumph.

Isaac Albéniz wrote the twelve pieces which constitute Iberia (published in four books) between 1906 and 1909, after coming under the influence of the French school which included Bordes, Dukas, and d'Indy. The pieces are more structurally complex than Albéniz' earlier works, and in them one finds Impressionistic influences such as the whole-tone scale and chord streams. Evocation, the first number in Book One, is a fandango, an Andalusian courtship dance in triple meter. The fandango is a relatively recent dance; first mention of it dates from the early 18th century, and by the end of that century it had become a rage among the aristocracy. El Puerto (The Port) represents a fiesta in Puerto de Santa Maria, a seaport in southern Spain. Three Andalusian dances are used in the construction: the polo, which begins the piece, the bulerias, a more percussive dance which interrupts soon after the opening, and the seguiriyas, a graceful line dance which has as its primary movement a simple swaying kick. The three dances are juxtaposed throughout the piece, and traces of each can be heard in the final coda.